DOCUMENT RESUME

ED 286 788 SO 018 253

AUTHOR Carter, David A.
TITLE INSA Hand Puppet Training Manual: Involving U.S. Citizens in a Puppetmaking Project To Enhance the Use of Educational Puppet Theater in Developing Nations.
SPONS AGENCY Agency for International Development (IDCA), Washington, DC.; International Service Association for Health, Inc., Atlanta, GA.
PUB DATE 87
NOTE 58p.; Designed to be used with accompanying 45-minute video training tape. Document is printed on five different colored papers and heavy stock for use in puppet construction. Photographs will not reproduce clearly.
AVAILABLE FROM INSA Development Education Project, P.O. Box 15086, Atlanta, GA 30333 ($3.00). The videotape is available at no charge if the manual is purchased.
PUB TYPE Creative Works (Literature,Drama,Fine Arts) (030) -- Guides - Classroom Use - Guides (For Teachers) (052) -- Audiovisual Materials (100)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Developing Nations; Disease Control; Drinking Water; *Health Education; Human Relations Programs; Intercultural Programs; Living Standards; Nutrition; *Outreach Programs; Poverty Programs; Program Guides; Public Health; *Puppetry; Sanitation; Theater Arts
IDENTIFIERS *India; International Service Asso for Health Inc; *Oral Rehydration Therapy

ABSTRACT

Designed to help U.S. citizens become aware of the needs of people living in developing countries, this puppet project is an action oriented education program implemented by the International Service Association for Health, Inc. (INSA). The program's primary purpose is to inform citizens about global concerns and issues while enlisting public support to help eliminate world hunger and poverty and to raise the quality of health and living standards throughout the world. INSA provides information and maps about India and stresses the need of many Indian people to obtain information about the purpose and use of oral rehydration therapy (ORT). General information about the uses of puppetry and its ability to cross multicultural barriers in India is emphasized. A three-act puppet play, entitled "Special Drink" and stressing ORT, is included along with patterns and directions which can be used to construct the puppets and props. The activities are carried out by three "teams," and photographs of materials needed by each team are provided. INSA recommends that after a group constructs the puppets and performs the play, it send the puppets to India where they will be used by Indian Girl Guides or INSA-trained health workers to teach Indian people about ORT and other good health and nutrition practices. (JHP)

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INSA HAND PUPPET TRAINING MANUAL

—Involving U.S. citizens in a puppetmaking project to enhance the use of educational puppet theater in developing nations—

Written and illustrated by
David A. Carter, Education Director
Center for Puppetry Arts, Atlanta, Ga.

This project is made possible by a matching grant from the Agency for International Development, Washington, D.C. and INSA, The International Service Association for Health, Inc., Atlanta, Ga.

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Preface

This INSA hand puppet training manual is designed to be used with the accompanying 45-minute video training tape* on the construction of simple hand puppets. The manual is also designed to stand alone as a teaching tool if access to a ½ inch video cassette player is unavailable.

The videotape was made at the Center for Puppetry Arts (CPA) located in Atlanta, Ga. In the videotape Dave Carter, Education Director for the CPA, and designer of the set of puppets, demonstrates step-by-step production of the hand puppets and their accompanying props. A special "thank you" is extended to Bill Shomo of Georgia Public Television for producing and editing the puppet workshop videotape with the assistance of John Godwin, videography and Sam Godwin, sound.

This manual was designed by Dave Carter and the staff of INSA/Atlanta to present a simple step-by-step process for the production of the puppets and their stage props. Suggestions for production teams, required materials and appropriate templates, mailing instructions, as well as the "Special Drink" script are included in this manual.

*Videotape available, on free loan for return postage only, by phoning or writing INSA office, 404/634-5748. Videotape will be mailed to U.S. addresses only.

Manual available for overseas distribution as well.

Puppet makers construct hand props for the "Special Drink" production.

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INSA, THE INTERNATIONAL SERVICE ASSOCIATION FOR HEALTH, INC.

WHAT IS INSA?

INSA, The International Service Association for Health, Inc. of Atlanta, Georgia, is a private nonprofit organization founded in 1973. INSA believes that any country's greatest natural resource is its people; and therefore INSA is committed to "self help" programs. INSA has full-time programs in Atlanta, Georgia, Bangalore, India, and Darbonne, Haiti. Short-term workshops are also presented by INSA in developing countries.

In the past thirteen years, the International Health Program in Atlanta has provided continuing education for almost 500 certified health officials from 41 developing nations. Currently INSA/Haiti provides training for local citizens to become community health workers. Haitian farmers learn improved goat production techniques through INSA's "Adopt-A-Goat" Project.

Since 1982 INSA/India has trained the trainers of health and development workers from India, Nepal, and Sri Lanka. This training program prepares nurses and other health care workers to organize their efforts to deliver effective, basic health care to the rural populations of their respective countries. The puppets made in this project are used by the INSA/India trainers and The Girl Guides of Karnataka State, South India.

This puppet project is an activity of the INSA/Atlanta Development Education program. Designed to help U.S. citizens become aware of the development process and the needs of developing countries, this puppet project is one of a series of action education programs designed and implemented by INSA.

1712 CLIFTON ROAD, NE, ATLANTA, GEORGIA 30329
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About The Center For Puppetry Arts

On September 23, 1978, Kermit the Frog, accompanied by his creator Jim Henson, cut the ribbon to officially open the Center for Puppetry Arts. Founded by Vincent Anthony, who serves as Executive Director, the concept was to establish a Center dedicated to the art form of puppetry and focused on three specific areas of programming: performance, exhibition and education. Our main goal is to develop these program areas to serve both the general public and the puppeteer. We are dedicated to expanding the public's awareness of puppetry as a fine art (especially on the adult level) and to expose people to the global aspects of the art form. We are very concerned with supporting existing artists and their work through performance residencies at the Center and on tour. We are concerned with the development of new work for the field as well as identifying material already in existence for adaptation to puppetry.

The Center is housed in a former elementary school building. Extensive renovation in the public areas of the facility has been in process. The three-story building now houses a modern 300 seat theater, a 90 seat black box theater, two visual gallery spaces, a permanent museum, a lecture hall, an education room, scene shop and rehearsal spaces, administrative offices, a reference library and gift shop. Also, other arts organizations and individual artists have office/studio space within the 40,000 square foot complex.

As the only institution of its kind in North America, the Center has gained a national reputation as a leader in the field. In 1985 the Center received a Challenge Grant from the National Endowment for the Arts in recognition of its continued artistic excellence. Mr. Anthony has served as a panelist and advisor for the National Endowment for the Arts Theater Program, and he also received a 1982 Governor's Award in the Arts for outstanding artistic achievement in the State of Georgia. Since 1978, the Center has offered a wide variety of programs which demonstrate that puppetry is a unique performing and visual art form. The growth of the Center continues as does the public's interest in and excitement for puppetry.

The **Evening Series**, specifically geared to adult audiences, features 4 or 5 shows each year. We develop pieces with our core company and also

present performances by the finest American and international solo artists and companies working in the field today. Guest artists from Canada, Eastern and Western Europe, and the Far East have made their United States premiere in this series. The Evening Series has become a focus nationwide in that it is the only such series presenting puppetry works for adult audiences.

The Center recently established an **Xperimental Puppetry Theater (XPT)**. A lab/workshop, XPT is a forum for the development of emerging artists and a showcase for the performance of new, important works in puppetry. XPT has 25 members, both professional and avocational puppeteers, and has presented public performances of works-in-progress.

The **Children's Series** presents three original adaptations of classic stories each year. This program is attended by children from 30 school systems in the Atlanta area as well as by families living in the 15 county metro-area of the city (approximately 100,000 people). Performed by the resident company of puppeteers, these productions present a wide range of puppetry styles, and are both entertaining and educational in their imaginative approach to well-known stories.

Each summer the Center presents a six-week **Summer Festival**. Designed for family audiences, the Festival features six different productions by regional, national and international companies. Attendance is approximately 30,000 people which includes Atlanta families, out-of-state visitors, scouts and summer day camp groups.

The **Museum Program** was established to heighten awareness of puppetry as a visual art form. Major original exhibitions are presented exploring puppetry from historical, cultural and artistic perspectives. The Center's *Permanent Collection* (one of the largest private collections in the U.S.) features over 400 puppet figures and graphics that provide an excellent overview of the history and development of puppetry throughout the world. The Collection has become a national resource for puppeteers, students and scholars interested in puppet theatre. A portion of the Collection is on view throughout the year and the Museum Program is attended by over 100,000 children and adults annually.

The **School for Puppetry** conducts workshops and classes for both children and adults. The scope of these classes ranges from a basic two-hour introductory seminar to concentrated six-week courses. Students learn to design and construct their own puppets, basic manipulation, improvisation and production techniques. These programs at the Center are attended by approximately 8,000 children and adults annually. The Education Program also conducts Outreach Programs in the form of one-day workshops to one-week residencies for school systems and community organizations throughout the State of Georgia.

Because of the Center's resources and contacts with puppetry artists worldwide our **Touring Program** is having a significant impact on a national level. The Center has organized a network of alternative spaces and presenters of all types throughout the country. As artists of national and international importance are presented at the Center, tours throughout the United States and Canada are routinely organized and sponsored by the Center. Original exhibitions organized by the Center, such as "African Puppetry" and "Puppetry of China," have toured to museums and cultural institutions throughout the United States and Canada. Also, one of our mainstage children's productions is sent on a 16 to 18 week tour each spring. The Touring Program not only provides increased exposure for individual artists and groups but increases the awareness of the general public of puppetry as an exciting performance and visual art form on the national level.

Why Do This Project?

This activity is one project of INSA's Development Education Program. Development Education is founded in the belief that all countries throughout the world are interdependent. The concerns of U.S. citizens are affected by the circumstances in third world countries. The program's main purpose is to inform citizens about global concerns and issues while encouraging individual and group involvement in the overall development process. The support of the general public is crucial to eliminate world hunger and poverty, thus raising the quality of health and living standards for people everywhere.

In this project, children are respected and trusted. They are valued not simply as future adults, but as useful, important persons in their own right. If children can learn more about protecting their health and the health of others, they can make a significant difference in the well-being and development of children in their communities throughout the world. In this way, children gain a greater sense of personal worth and direction. They may also grow up to be more loving human beings.

In many developing nations children often miss school because they are needed at home to care for younger brothers and sisters. Other children have to work to help their families earn a living. Community puppet shows are a method of reaching these young people who do not attend school. Also, adults in the community can learn from puppet presentations that are organized and presented by children or local community health workers.

In India, INSA health worker trainers and Indian Girl Guides will use your sets of hand puppets to teach children and adults about oral rehydration therapy (ORT). Also, INSA trainers will use these same puppets to teach additional lessons about sanitation, nutrition, and other health care topics.

In the United States the young people who participate in this program will gain a greater understanding of India as a developing nation. They will receive additional information about diarrhea, one of the world's major health hazards for infants and young children. Through this project children actually contribute to international development.

Presentation of the puppet play to additional citizens allows the young people to share what they learn.

These INSA health worker trainers demonstrate hand puppets made by U.S. students for health and nutrition teaching in remote Indian villages.

Oral Rehydration Therapy Information*

Diarrhea is the greatest single cause of death among the children in the developing world, accounting for an estimated three million deaths a year.[1] The average child in a poor community in the developing world will have six to sixteen bouts of diarrhea a year. Each occurrence aggravates malnutrition and interrupts normal growth.

Diarrhea means frequent, watery stools. Often children with diarrhea also have vomiting and a swollen belly with cramps. The stools smell different. Diarrhea is brought on by cholera, measles, and the many viruses and organisms that thrive in unsanitary conditions.

In many areas, diarrhea is the most common cause of death in small children, especially those between six months and two years. It is more dangerous to children who are malnourished. Bottlefed babies have diarrhea six times more often than breastfed ones.

Some of the children who die from diarrhea die because they do not get enough food. However, the most important part of the treatment for diarrhea is to replace the water lost through the diarrhea or vomiting. If a child is given a proper mixture of fluid to drink from the beginning of the illness he is less likely to become dehydrated (dried out) and die.

Adults and children can easily learn to make a special drink from water, sugar and salt for use in cases of diarrhea. After children learn the proper way to make this special drink and when to give it to sick children, they can help to treat diarrhea and dehydration in their younger brothers and sisters.

Prevention of diarrhea is largely a matter of clean water, better sanitation and health education. Oral rehydration therapy (ORT) offers a simple, low-cost method of treatment for diarrhea. Diarrhea kills through dehydration. Saline solutions or salty water, taken orally are poorly absorbed during a bout of diarrhea. Treatment has been revolutionized by the discovery that adding glucose or sugar to a solution of water and salt allows the body to take in and hold water. The mixture can be prepared following a very simple recipe, but the ingredients must be correctly balanced.

Programs to promote ORT through information campaigns for all levels of health workers, mothers and school aged children are currently being carried out. In Narangwal, India, the death rate among young children has been cut in half by the use of ORT and penicillin.

*Adapted from Child to Child, Edited by Audrey Aarons and Hugh Hawes with Juliet Gayton, Macmillan Press, London, 1979.

[1]State of the World's Children 1987, Published for UNICEF, Oxford University Press, Oxford 1983.

The nursery school students in Poothathenkudieruppu, South India, are typical of young people who will see "Special Drink" in India.

India

Bharat — Union of India

LAND: India is a subcontinent of Asia. Its land area is 1,269,219 square miles. The northern part of the country is dominated by the Himalaya Mountains. The country has two main river systems, the Indus and the Ganges, separated from each other by the Thar Desert of Rajastan. India's sandy, palm-fringed beaches are among the most beautiful in the world.

CLIMATE: From Kashmir in the north to Cape Cormorin in the south, a distance of some two thousand miles, the climate varies widely. In the northern plains, summer temperatures exceed 100 degrees F. The greatest single factor affecting the climate of the subcontinent is the monsoons or seasonal rains. The months of June, July and August are the rainy season, while very little rain falls between September and May.

PEOPLE: 785 million people, 15% of the world's population, live in India. Racial characteristics are tremendously diverse. 76% of the people live in rural areas.

OFFICIAL LANGUAGE: Hindi; however, 14 other major languages and 1000 minor dialects are spoken in India. English is spoken throughout the country by the most highly educated people.

FLAG: The flag, adopted in 1947, displays the ancient "Wheel of Law" on horizontal stripes of yellow-orange, white and green.

ECONOMY: Most Indians are extremely poor. The average annual income is only U.S. $260. India has a large gross national product, but a large population and therefore a low per capita income. Agriculture is the major economic activity, supplying 33% of the GNP, while industry supplies 22% and services the remaining 45%. Only the USA and the USSR have more scientists and skilled workers than India.

HISTORY: For hundreds of years India was one of the world's richest nations. A new trade route to India from the West fostered exploration which led to the discovery of the New World. India was a British Colony from the 1700s until her independence in 1947.

GOVERNMENT: India became a republic on January 26, 1950, three years after gaining independence from British rule. The republic has 21 states and 9 territories. The head of state is the president, who serves a five year term. The head of government is the prime minister.

Map of
INDIA AND NEPAL

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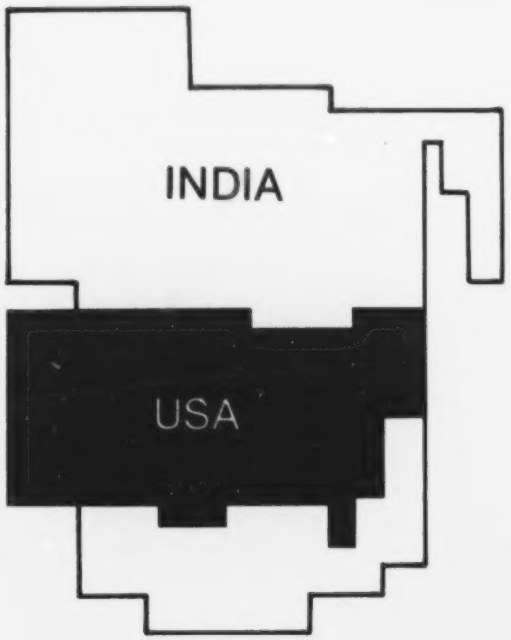
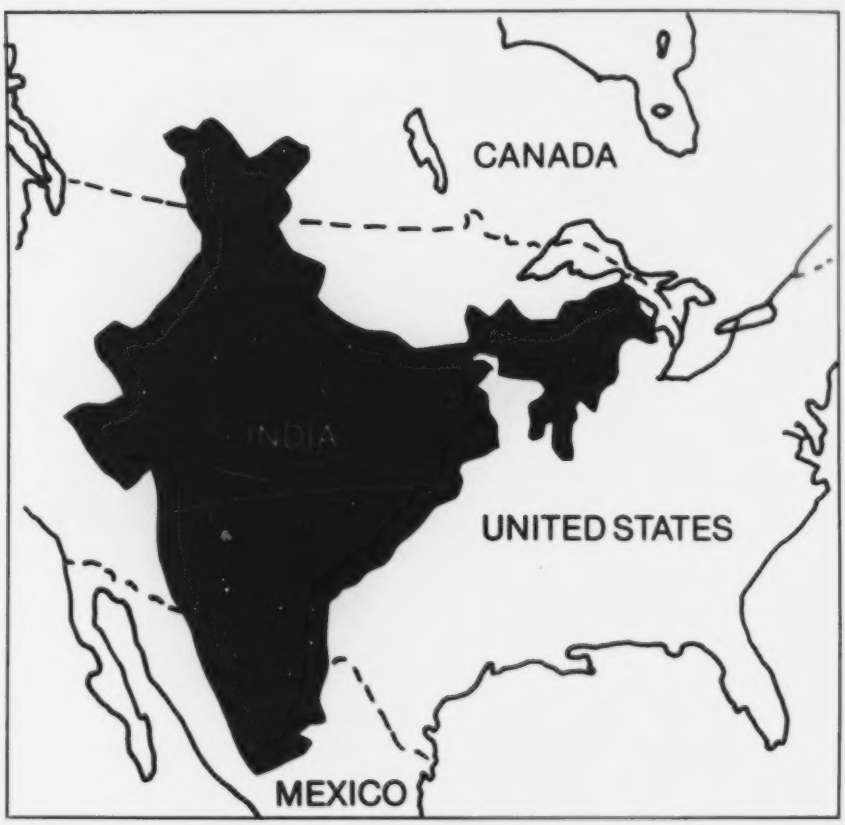
Population Comparison*



*Maps 1.3 and 1.4 taken from *The State of the World Atlas*, by Michael Kidron and Ronald Segal, a Pluto Press P . published in the U.S.A. by Simon & Schuster, 1982, and in the U.K. by Pan Books, 1982.

Land Area Comparison*



*From Donald O. Schneider, *Industrial India: Factories and Workers* (New Delhi Educational Resources Center, 1980). Please note that this map compares India's size to the continental United States and does not include Alaska and Hawaii.

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General Information about Puppetry

I. Words to know

A. Hand Puppet — a small-scale figure (person, animal or object) usually with a cloth body and a hollow head that fits over the hand, and is moved by that hand.

B. Puppeteer — a person who handles (operates) puppets.

C. Puppetry — a performing art seen in the production or creation of puppets or puppet theater. Puppetry is also the art of manipulating puppets.

II. Important information about Puppetry

A. What is Puppetry?

Puppetry is a performing art. The reason people perform with puppets is to *entertain* other people. Puppetry must be seen at the moment it is being performed and it must be seen by an audience. Puppetry is also an important method of *teaching* people who view puppets in action.

B. How did Puppetry begin?

No one knows when, where or how puppetry began. Perhaps it began when early man entertained himself and others through long prehistoric nights by using pieces of animal bones or tree twigs or limbs to cast entertaining shadows on the wall of his cave.

C. What is a Puppet?

A puppet is something that has no life which a performer brings to life. A puppet can be almost anything and it can be made from hundreds of different materials. Most of us think of a puppet as being a talking doll, animal, flower, etc. Most of the time real people talk through the puppet. Puppets can also move and act/play out story lines. As a person uses a puppet he learns everything the puppet is capable of doing in order to make the puppet "come to life" and to draw the audiences' emotions or feelings into the story or play. Remember, a puppet doesn't *always* have to take the form of a human being.

III. Puppetry in India

For thousands of years puppets have been a highly refined form of art, entertainment and teaching in the country of India. In villages throughout the subcontinent and in its neighboring countries of Nepal and Sri Lanka, troops of wandering puppeteers have both entertained and educated fascinated viewers from street corners in mud hut villages to jewel encrusted rooms in maharaja's palaces. No one can say when puppetry was first seen in India, but everyone agrees it has been a vital force in the culture and everyday life of the Indian people. In a country of varied religions, and many dialects, puppetry manages to cross all cultural barriers to reach everyone viewing a performance.

Dave Carter, Center for Puppetry Arts, Atlanta, Georgia, explains how to attach facial features to baby Darshan.

—Mailing Instructions—

When the puppets have been completed and you have performed the play, they are ready to be packaged and mailed to India. They will be used by Indian Girl Guides or by INSA-trained health workers. Your puppets will teach Indian children and adults about oral rehydration therapy (ORT) and other good health and nutrition practices.

(1) **Packaging:** Puppets can be shipped in a 15" by 19" padded envelope that can be purchased at the post office.

(2) **Label:** Print one of the following addresses in large block letters. Write "AIR MAIL" in red ink on both front and back of package.

MRS. MYRISLY SNAJRATH
Head Quarters Commissioner for Publications
(Guides)
Prof. P. Sivashankar Circle
Fort
Bangalore - 560 092
SOUTH INDIA

MRS. SUJATHA DE MAGRY
Director, INSA/India
Rural Health & Dev. Trainers' Programme
2, Benson Road, Benson Town
Bangalore - 560 046
SOUTH INDIA

Include your return address on the mailing label.

(3) **Optional:** Include the names of your puppet makers and a letter to the Indian recipient of the puppets. If you want to include a picture of your group please do so.

(4) **Customes Declaration:** Secure a green customes label at the post office and complete as follows:

(Fill in the weight at the post office)

CUSTOMS — DOUANE C 1
May be Officially Opened
(Peut être ouvert d'office)

SEE INSTRUCTIONS ON BACK

Contents in detail:
Désignation détaillée du contenu: Hand puppet show constructed of cloth - 5 puppets 8 hand props - wood/paper

Mark X here if a gift . . . . . (X)
Il s'agit d'un cadeau
or a sample of merchandise . . . . ( )
d'un échantillon de marchandises

Value: $1.50 Weight:
Valeur Poids

PS Form 2976
March 1975

(5) **Cost:** It will cost about $15.00 to air mail the set of puppets to India. They will arrive in 2½ to 3 weeks.

After the performance for family and friends the puppets are mailed to India.

SPECIAL DRINK: An Oral Rehydration Therapy Script

Adapted by Ellen Hayes Wright, INSA
Edited for Puppet Theatre by David A. Carter, Center for Puppetry Arts

From a Story by Jon Rhode, M.D., "Abdul and Seri," published in Helping Health Workers Learn by David Werner and Bill Bower, The Hesperian Foundation, 1982.

Puppet Characters

Sujatha.....A school aged girl
Darshan.....A little boy 1½ years
2 faces: one happy, one sad
Grandmother .....An older woman
Mother.....A young woman
Teacher .....A young man

Props

Flower (movable)
Sign: "THE FIRST DAY"
Sign: "THE NEXT DAY"
Container of Boiling Water
Glass of "Special Drink"
Salt and Sugar container
Teaspoon
Biscuit

Puppet and Prop Assignments

Sujatha & Boil Water prop
Darshan & Special Drink prop
Grandmother & Teaspoon prop
Mother & Salt/Sugar prop
Teacher & First/Next Day signs &
Biscuit & Flower Pot props

Voice and Sound Assignments

Narrator: 2 voices in unison
Sujatha
Darshan
Grandmother
Mother
Teacher
Flower Pot
Boil Water
Sound of pouring water into glass
Special Drink

IMPORTANT Manipulation Technique: Move your puppet or prop *only* when *it* is doing the talking.

When listening, turn your puppet slightly toward the one doing the talking, and so the audience can still see your puppet's very beautiful face.

SPECIAL DRINK

ACT ONE — THE FIRST DAY

First Day prop:	*(up R & across stage to exit L while Narrator speaks)*	
Narrator:		"Sujatha ran home from school almost as fast as on the day her brother Darshan had been born. As soon as she saw him in the courtyard, her eyes lit up. Although Sujatha was already eight years old, she loved to play with her little brother."
Darshan:	*(Slowly up Center) (sad face, head drooping, crying)*	"Waaaaah. . . . . waaah. . ."
Sujatha:	*(off stage)*	"Darshan, Darshan, where are you?"
Darshan:	*(look R, then droop head)*	
Sujatha:	*(enter R)* *(approach him)*	"There you are!. . . . . Oooooh, Darshan! Grandmother hasn't given you your bath today. I wonder why?"
Darshan:		"Waaaaahh. . ."
Grandmother:	*(enter & hug Suj.)* *(move to L of Dar.)*	"Hello, my dear. . . . . "
Sujatha:		"Grandmother, is Darshan sick? Why does he smell so bad and act this way? What is wrong today?
Grandmother:		"He's had several watery bowel movements today. He's been very fussy. Sujatha, you must not let him have any food or drink so that the diarrhea will stop and he will get better."

Sujatha:	*(thinking)*	"Hmmmmmmm.....But Grandmother, my teacher at school told me that a watery stool can be *very* dangerous. If the body looses water, its like a plant that isn't watered."
Flower:	*(up over Darshan, flower straight up)*	
Sujatha:	*(pointing at Flower)*	"First it gets weak....."
Flower:	*(bend over & cough)*	"Cough...cough...cough..."
Sujatha:		"...and then it dies!"
Flower:	*(flops down dead)*	"...cough...cough...ah hoooey!"
Sujatha:	*(gesture to flower)*	"We have to give Darshan enough to drink so he won't get weak. Even a sick flower must have water."
Flower:	*(slowly moves back up with a long "Sigh...")*	
Grandmother:	*(thinking)*	"Hmmmmmmm....I am proud that my grandchild goes to school and learns new things, and I can feel how much you believe in what you say. But still, no one has ever given any food or drink to a child with watery stools as long as I can remember. Not my mother, nor my own grandmother."
Sujatha:		"Grandmother, remember Ravi, the little girl that lived next door? Remember, Grandmother? She had watery stools for only two days and then she *died!*"
Flower:	*(bending over)*	"Cough.....cough.....cough...."
Grandmother:		"Perhaps your teacher is right. Maybe we should try a new way. What does your teacher say we should do?"
Flower:	*(move back up with a long "Sigh..!")*	
Sujatha:		"We must make a Special Drink of Boiled Water, Sugar, and Salt."

Flower:	*(exiting L)*	"Ooooh, a Special Drink. Oh boy! Oh boy!
Sujatha:		"This simple recipe will help Darshan or anyone who is having watery stools. We must boil some drinking water. . . . . "
Boil Water:	*(enter R)*	"Boil me, boil me, bubble. . . . . bubble. . . "
Sujatha:	*(blow over container)*	". . . let it cool. . . . and pour some into a glass."
Special Drink:	*(enter L)*	"Glass to meet you. . . "
Boil Water:	*(tip to **Sound of Pouring Water Into Glass**)*	
Sujatha:	*(**monotone** voice)*	"Next, add a level teaspoon of sugar. . . . "
Teaspoon & Salt/ Sugar props:	*(up Center, move Teaspoon from Sugar to glass)*	
Special Drink:		"Oh, how sweet!"
Sujatha:	*(move hand from Salt to glass)*	". . . and a pinch (All: "***Ouch!***") of Salt and stir. . . . . "
	(all puppets & props except Darshan move in one circling motion)	
Grandmother:	*(amazed — turns to audience)*	"I don't believe it! (**Monotone**) A level Teaspoon of Sugar. . . . and a pinch (All: "**Ouch!**") of Salt. . . **stirred** into a glass of Boiled Water.
	(all move in a circle again)	How can this be?! But I will let Sujatha try. She has learned so much at her school."
Darshan:	*(looking up)*	"Waaaaaah. . . "
Sujatha:	*(holding glass)*	"It has cooled. Here Darshan, drink this."
Darshan:	*(grabs Special Drink & drinks. . . fast)*	"Glug. . . glug. . . glug. . . glug. . "

Sujatha:	*(takes glass)*	"There. I'm going to make you another glass of special drink, Darshan. See, Grandmother, I'll do it again: I'll
	(pouring sound)	Pour the Boiled Water into the glass.....
	(Monotone)	add a level Teaspoon of Sugar.....
		and a pinch (All: "Ouch!") of Salt.....
	(all move in circle)	and stir."
Darshan:		"Waaaah...waaaaah...waaaaaah..."
Sujatha:		"Here, Darshan, try another one."
Darshan:	*(drinks all — then vomits and cries)*	"..Waaaah...waaaah...Yuck!"
Grandmother:		"Oh no, Sujatha, Darshan has thrown up! I am shocked, worried, and concerned!"
Sujatha:		"My teacher says not to worry if the person vomits in the beginning. Just try again.....
	(pouring sound)	more Boiled Water....."
Boil Water:	*(exit down)*	
Sujatha:	*(monotone)*	"...a level Teaspoon of Sugar,.....
		a pinch (All: "Ouch!") of Salt.....
Salt/Sugar:	*(exit down)*	
	(all move in circle)	...and stir."
Teaspoon:	*(exit down)*	
Sujatha:		"More, Darshan, but this time drink it slowly."
Darshan:		"Waaah...waaah...nooooo!"
Sujatha:		"Go ahead, Darshan. Drink it slowly."
Darshan:		"OK."
	(lifts & puts down Sp. Dr. several times)	"Glug...glug...glug...(large "sigh" when finished)"

Sujatha:		"That's right, Darshan. Grandmother, I'm hungry. Perhaps I can find a biscuit to eat."
Biscuit:	*(up to Sujatha's hands)*	
Darshan:	*(reaching for Biscuit)*	"Goo. . . goo. . . oh oh. . ."
Grandmother:		"Oh oh is right! Darshan has made another watery bowel movement."
Sujatha:		"Don't worry, Grandmother, he's already so much better. Look at how eager he is to have my biscuit. And he's still thirsty! He's trying to reach the glass."
Biscuit:	*(down)*	
Darshan:	*(reach for glass)*	"Goo. . . goo. . ."
Grandmother:		"I'm going to give him more of the Special Drink: One glass of Boiled Water. . . . .
Boil Water:	*(up, then down)*	(monotone). . . one level teaspoon of Sugar. . . . . a pinch ("Ouch!") of Salt, and. . . . . "
Teaspoon & Salt/Sugar:	*(up)* *(down)*	
Sujatha:	*(point L)*	". . And look, here comes Mother."
Mother:	*(enter L)*	"Hello Sujatha. How was school today? And Grandmother, how is our sick baby? I've been so worried."
Darshan:	*(bouncing)*	"Goo. . . goo. . . gaa. . . gaa. . ."
Mother:		"Why, he seems much better. I'm so relieved! Not giving him anything to eat or drink must have helped him."

Grandmother "Oh no! We've tried a new way today. Just look how Darshan has changed since this morning. Sujatha, tell your mother what we've given Darshan."

Sujatha: *(holding glass)* "We gave him a Special Drink that I learned about in school."

Mother: *(put hand into glass & then to mouth)* "Hmmmm. It's sweet. . . . with a pinch (All: Ouch!) of Salt! . . . And to think you learned about it at school. Well, well. We will all learn from your school, won't we, my dear?"

(All exit L with Special Drink)

Darshan: "Goo . . . goo . . . gaa . . . gaa . . ."

End of Act One

***

Teacher: "Sujatha, I am pleased. You mean, (monotone) one level teaspoon of Sugar. . . . and a pinch ("Ouch!") of Salt in a glass of bubbling boiled water?"

Sujatha: *(both move in circle)* ". . . and then stir. Yes sir, and yesterday Darshan had two more watery stools after he started drinking the Special Drink, and today the diarrhea has stopped completely."

Teacher: "That's wonderful, Sujatha. Make sure he keeps drinking and eats some extra meals so he'll be just as strong as he was before. Your Grandmother is very brave to try something new, and you have learned very well. I'm so glad you told me about using the Special Drink."

Sujatha: *(exit R)*

Teacher: *(exit L)*

Narrator: "When school was over that day Sujatha ran home with a happy heart to find Darshan wanting to play. . . . . "

Darshan: *(happy face)* *(reaching R for Sujatha* "Goo. . . goo. . . let's play. . . "

Sujatha: *(enter R and hug Darshan)*

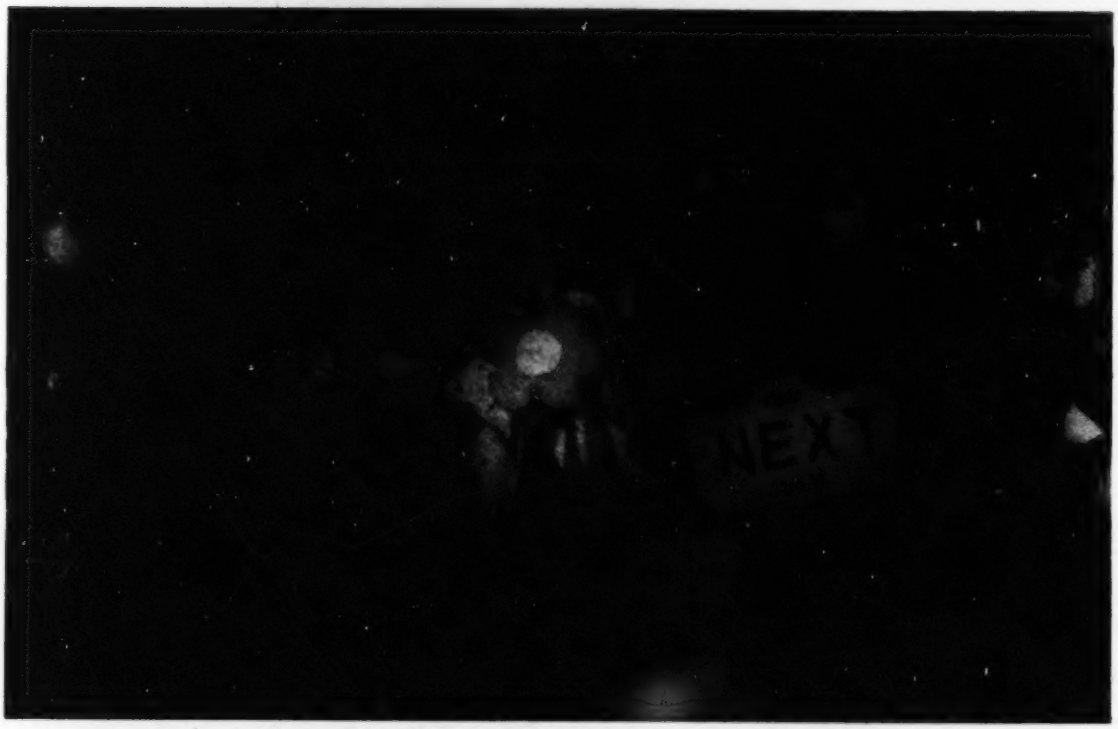
Narrator: "Darshan's arms were outstretched and his eyes shining, waiting for his sister and a new game."

Darshan & Sujatha: *(exit down slowly, hugging to a large* "**SIGH**. . . . . ")

THE END.

WORKSHOP INSTRUCTIONS

Puppets and props with Darshan in poor health.



Puppets and props with Darshan in good health.

GENERAL INFORMATION FOR WORKSHOP INSTRUCTORS

Number of puppet-makers/age requirement

This project is designed to be completed by a group of 10 - 15 people ages 10 and older. If you are working with youngsters, you will need three adult assistants.

Time needed

An experienced instructor who has prepared in advance (see Advance Preparation) can conduct the workshop in about 2½ hrs. If this is your first attempt the workshop may last 4 - 5 hrs.

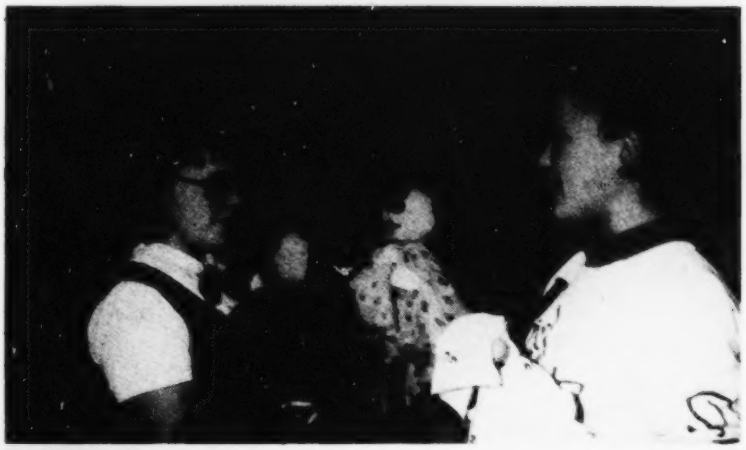
Performance

One of the most rewarding aspects of the puppet project is performing the play before an audience. Plan a special performance for family, friends, or volunteer to put on the play at a school or club function. See pages 17 to 24 for the Oral Rehydration Script.

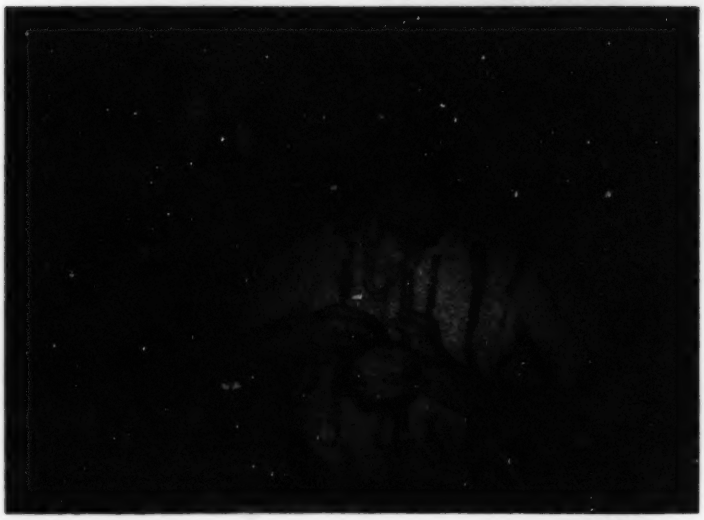
Evaluation

Let us know what you think! We want to hear all about your workshop and the reactions of your puppet-makers. We'll also mail you a certificate of appreciation. Please fill out the enclosed evaluation form and mail it to:

INSA Puppet Project
P.O. Box 15086
Atlanta, GA 30333.



Part of the fun after the Puppet Workshop is practicing the puppet skit "Special Drink."



Attaching the head and PVC neck of the puppet takes concentration and lots of white glue!

Shopping List for Materials

CLOTH

(5) squares of fabric 18″ × 18″ (assorted colors & prints)
(1) square of fabric 10″ × 10″ for Infant Scarf
(1) square of sturdy white fabric for hands 12″ × 12″
Assorted colors of felt cloth for facial features
(1) pair panty hose
Fiber fill, one 12 oz. package
Yarn, 4-5 assorted colors
Nylon thread, black, 1 spool

PAPER

Construction Paper, 9 × 12 assorted colors, 1 pkg. 50 count
One 28″ × 22″ (or larger) medium weight black poster board

HARDWARE

(1) box ¾″ brass paper fasterners (office supply)
(1) box brass washers for paper fasteners (office supply)
(9) dowels ¼″ × 12″ long (total of 9 feet)
(5) 2″ long pieces of ¾″ PVC **thinwall** (plastic pipe: total of 1 foot)
(1) can clear spray acrylic
(9) White glue
(5) Scotch tape
(1) masking tape

TOOLS:

(1) small hand saw
(1) hand or electric drill
(1) 7/64″ drill bit
(1) hole punch
(10) felt tip pens or markers for tracing onto paper and cloth
(1) per person: scissors
(10) needles with large eyes
(6) pin cushions
(1) tape measure or yard stick

Things to Do Before the Workshop

SET UP

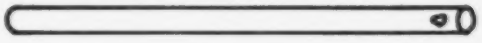
- Set up at least 3 large tables with 5-6 chairs around each table.
- An additional table for storage of materials and tools is most helpful.
- Cover table tops with newspaper.
- Make sure your work spaces are well-lighted.
- Clean up as you go. Try to stay organized.

MATERIALS PREPARATION

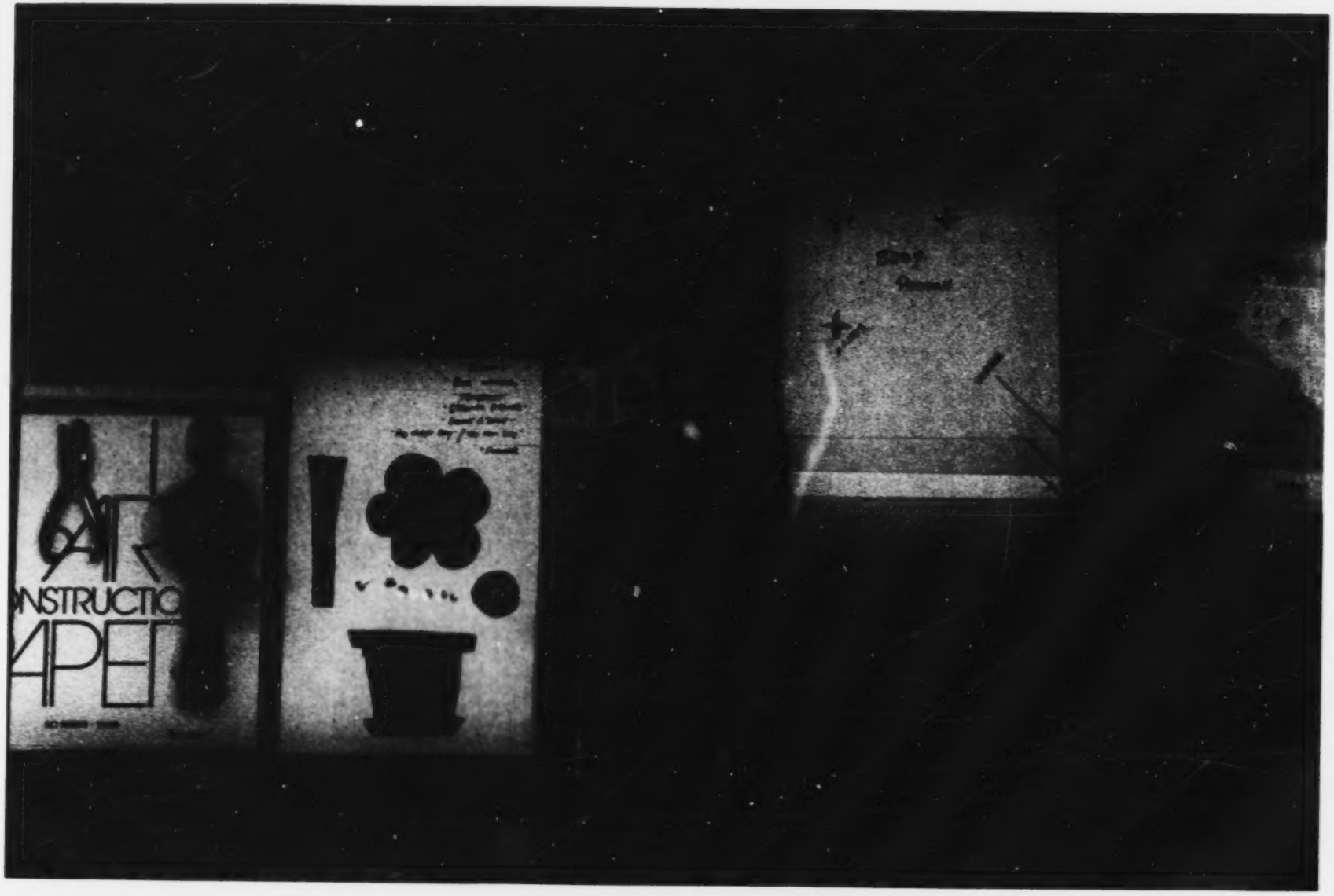
SECURE the following tools:
(1) small hand saw
(1) hand or electric drill
(1) 7/64" drill bit
(1) hole punch
(1) tape measure or yard stick

PREPARE these materials:

- Cut (5) 18" × 18" fabric **body squares** of assorted colors & prints
  Fabric body squares can be made more durable by:
  (1) Pinking the edges with a pair of pinking shears.
  (2) Stitching around all 4 sides with a sewing machine (zig-zag if possible).
  (3) Choosing a knit or jersey fabric that will not ravel with handling.
- Cut 12 cloth rectangles for **hands** 4" × 2¾"; see hand pattern/template #T-15
  Use a sturdy white fabric for all hands.
- Cut (5) 2" long pieces of ¾" PVC pipe for **puppet necks**
  Use hand saw; purchase ¾" thinwall PVC at a hardware or building materials store.
- Cut (5) 8" pieces of pantyhose from leg sections for **puppet heads**
  Colors/shades will produce varied complexions for the puppet characters.
- Cut ¼" diameter dowel into nine pieces, each 12" long (used for prop handles)
  Drill 7/64" hole near end of one dowel only.



- Cut (10) 24" long pieces of yarn
  Set aside for securing heads/necks to bodies
- Prepare in advance all templates (#T-1 through #T-15) and infant scarf pattern #16.
  Make durable templates by following these simple procedures:
  (1) Using a matt knife or exact-o blade, cut the shapes out of the cardboard, leaving the rest of the sheet intact.
  (2) You now have templates with instructions, descriptions, and drawings that can be used over and over again.



SET-UP FOR INSA WORKSHOP

TEAM 1

SET-UP FOR INSA WORKSHOP — TEAM 1

2 tables				
5 chairs				
newspaper covering tables				
(1) 28 × 22 black poster board				
yarn for hair				
construction paper: asst. color				
4 white glue				
5 markers				
5 scissors				
1 can spray acrylic: clear				
9 dowels ¼ × 12 in., 1 w/hole 7/64"				
7 prop templates				
1 masking tape				
5 scotch tape				
5 brass washers				
2 paper fasteners, ¾"				
5 fabric body squares 18" × 18"				
1 hole punch				
pattern for infant scarf				
fabric for infant scarf 10" × 10"				

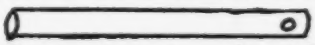
TEAM ONE INSTRUCTIONS

Team 1: 4 persons + 1 adult

1. Trace hand and neck X's from body template #T-14 onto body squares.

Please Note: The INFANT body square requires a SINGLE neck hole and **FOUR** hand holes.

2. Cut on X's to make holes.
3. Scotch tape flaps of hand holes to dull side.
(Note: Some fabric has a dull and a bright side. All taping should be done on the dull side.)
4. Give taped body squares to Team 2.
5. School girls often wear braids — create your own hair styles. Create hair with yarn for young girl, mother, grandmother, and male teacher.
6. Using infant scarf pattern #T-16, trace and cut out infant scarf from fabric (10" × 10").
7. Trace props onto assorted colors of construction paper from prop templates #T-1 through #T-7.
8. Cut out traced shapes.
9. Glue traced shapes together as shown in figure 1 and on each template #T-1 thru #T-7.
10. Print words on props as shown in figure 1 and on each template #T-1 thru #T-7.
11. Fit and glue all props onto 28" × 22" medium weight black poster board.
12. Spray with clear acrylic for resistance to moisture and color fading. Let dry.
13. Cut pieces out of cardboard.
14. Cut ¼" dowel into nine pieces 12" long.
15. Drill 7/64" hole near end of one dowel.



Note: The flower (prop template #T-7) is used to illustrate what happens to all living things on our planet when they do not receive water. A flower wilts and dies. Two joints are created in the flower prop (#T-7) so that the stem of the flower moves to represent "wilting and dying."

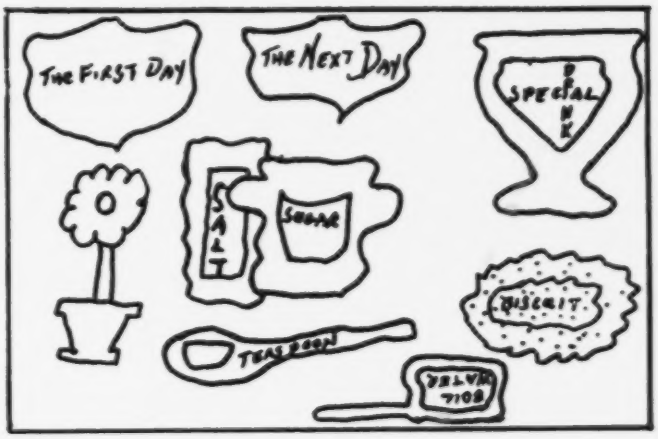


figure 1

16. Cut flower stem in half at dotted line as shown in Figure 2 on template #T-7.
17. Overlap stem pieces and punch hole through both as shown in Figure 3 on template #T-7.
18. Punch hole in flower center as shown in figure 4 on template #T-7.
19. Install paper fastener and 3 washers through stem pieces (see figure 5, template #T-7).
20. Install paper fastener and 2 washers through flower center and dowel with hole (see figure 6, template #T-7).
21. Attach second dowel to back of flowerpot (figure 7, template #T-7) with glue & masking tape.
22. Attach remaining dowels to backs of other props with glue and masking tape.

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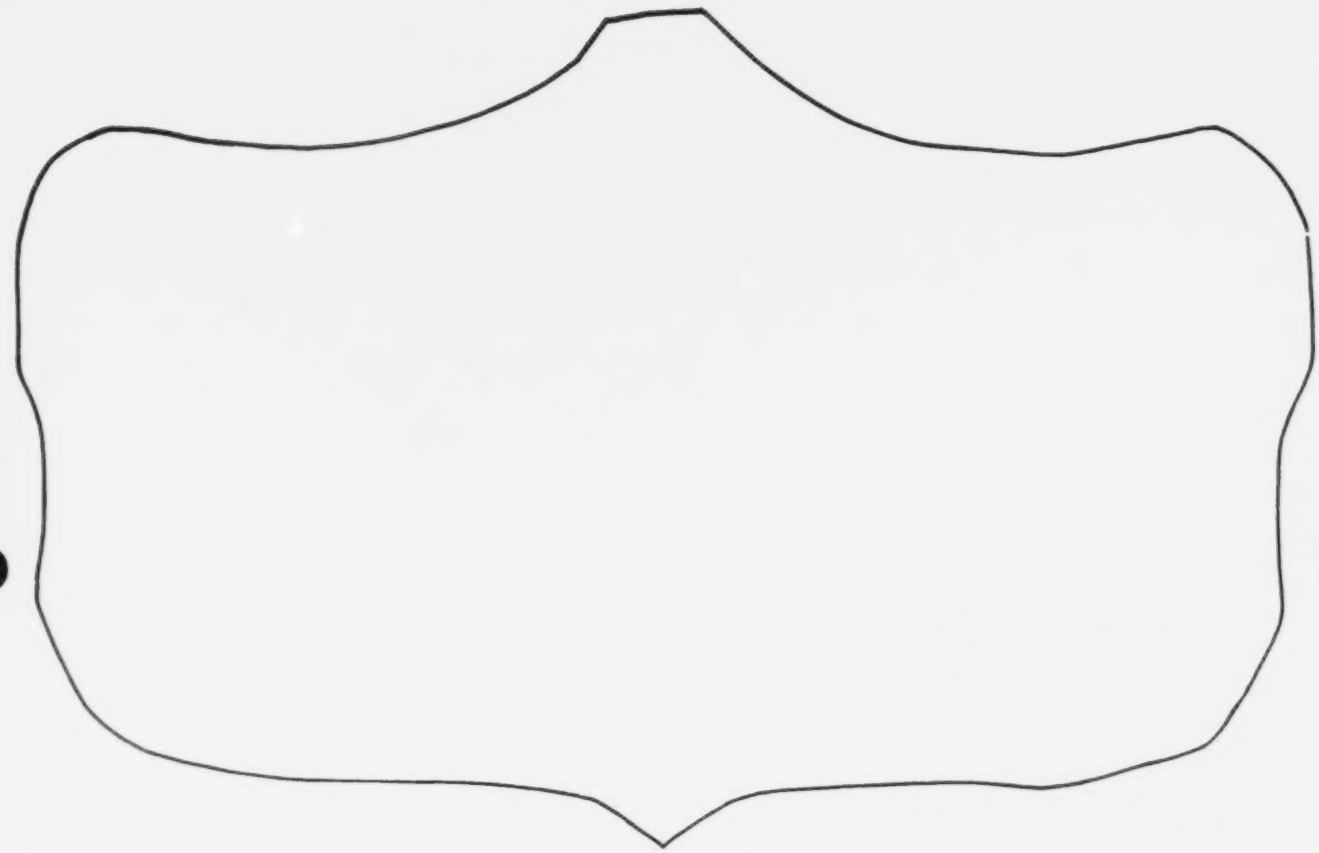
Team 1

PROP TEMPLATE #T-1

The First Day

The Next Day

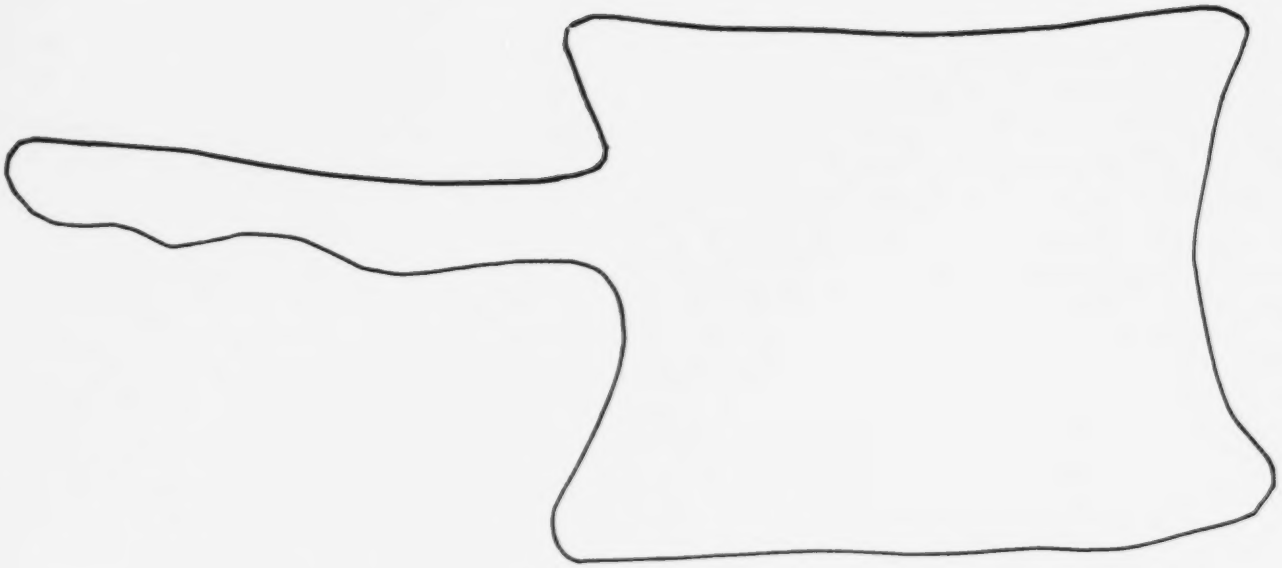
(make two)

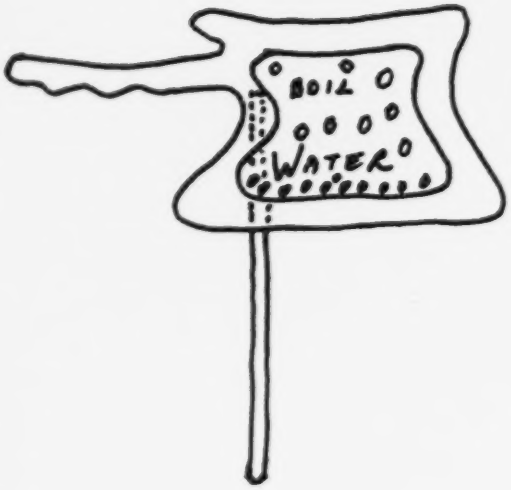


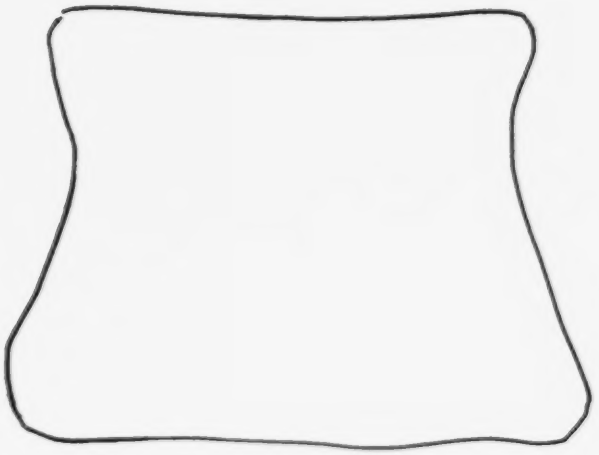
Team 1

PROP TEMPLATE #T-2

Boil Water



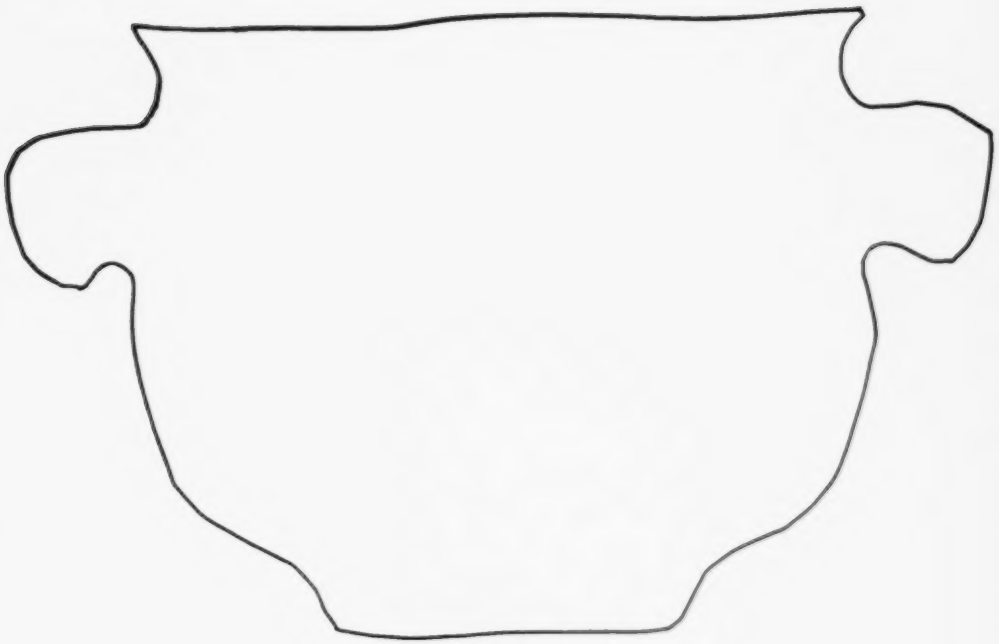


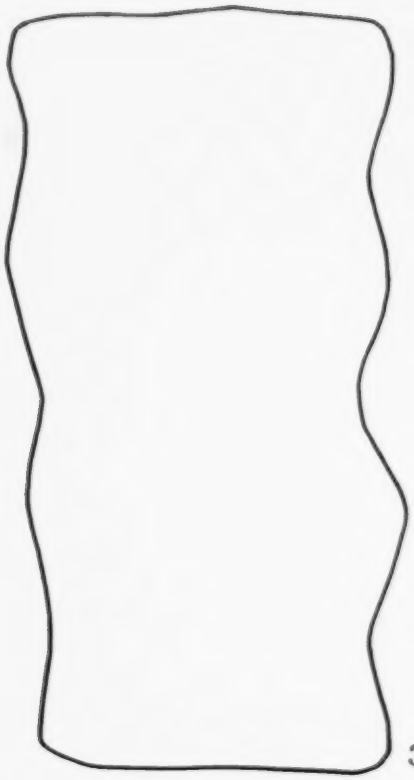


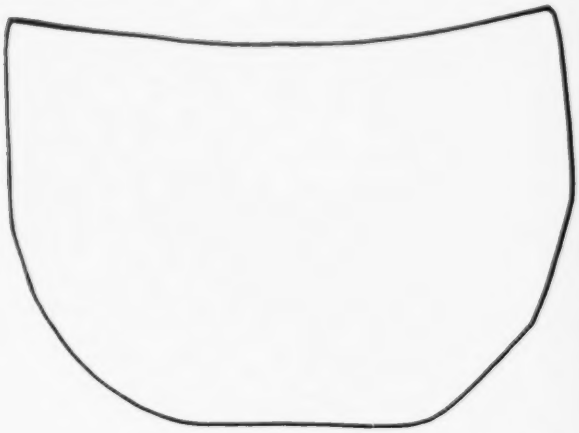
Team 1

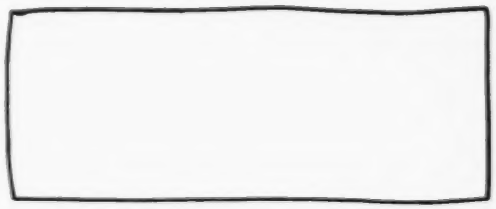
PROP TEMPLATE #T-3

Salt & Sugar









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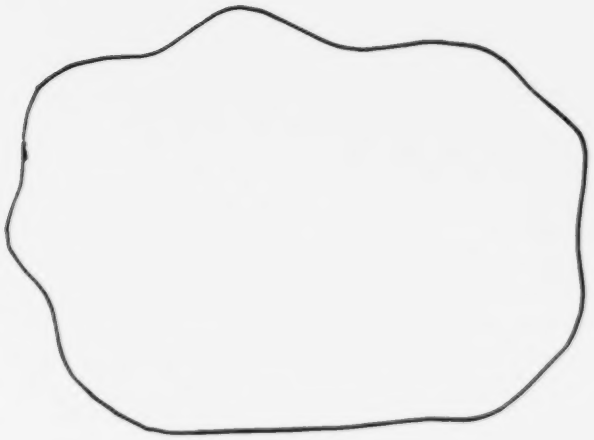
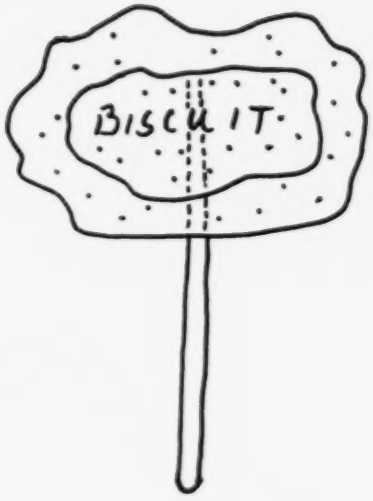
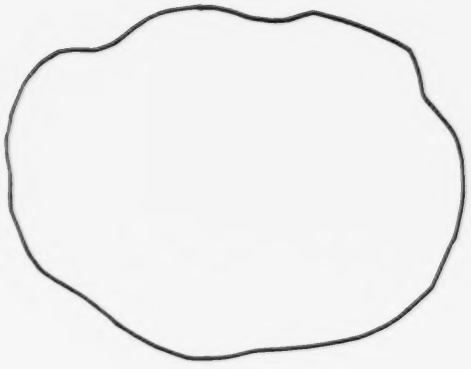
Team 1

PROP TEMPLATE #T-4

Biscuit



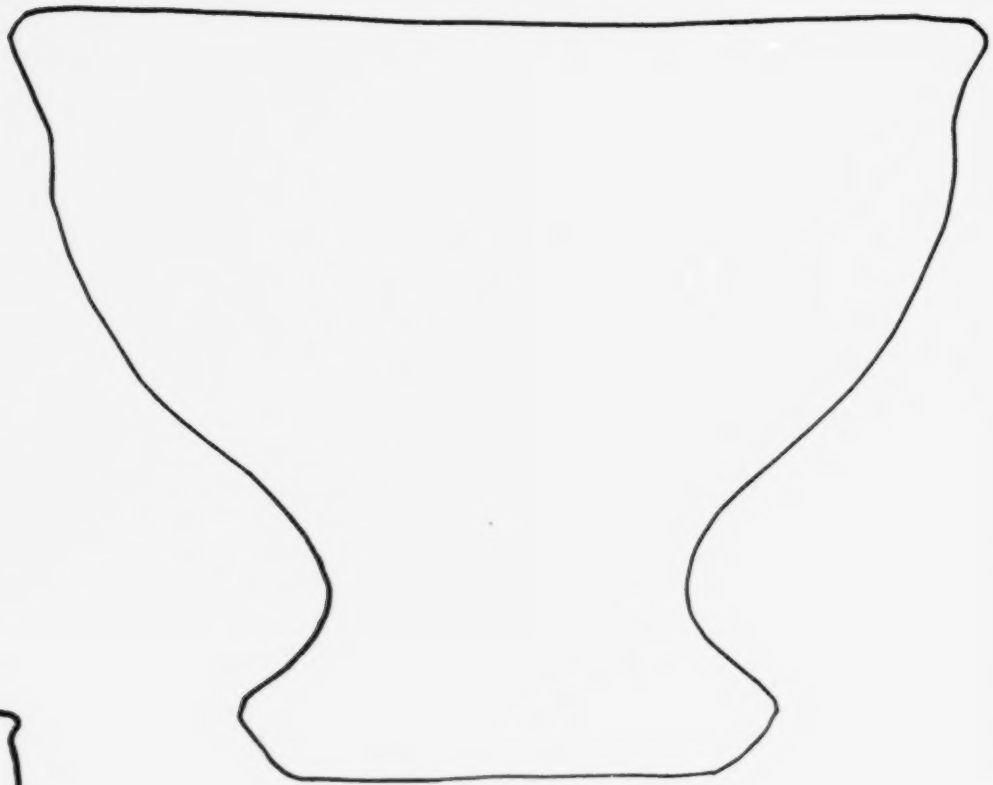


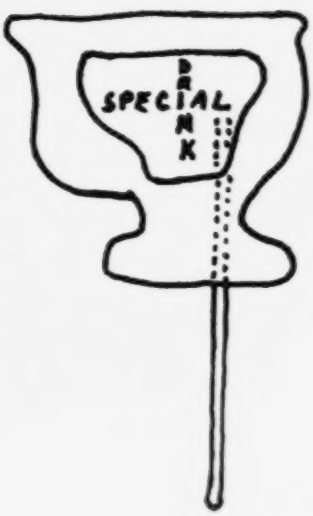


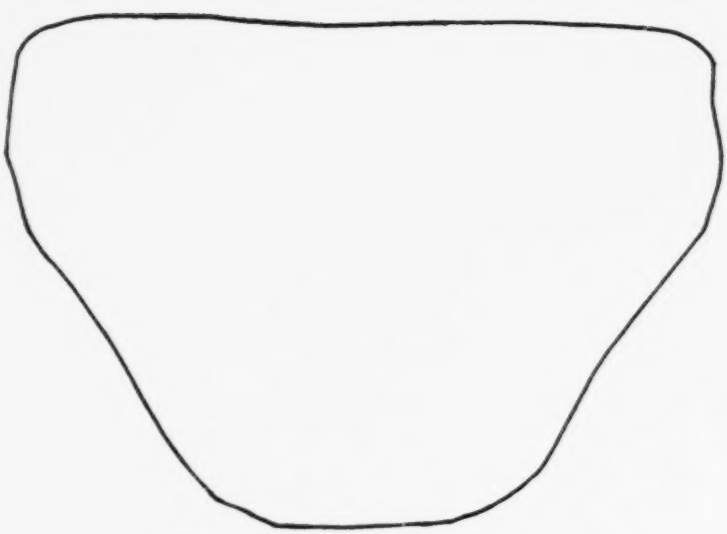
Team 1

PROP TEMPLATE #T-5

Special Drink



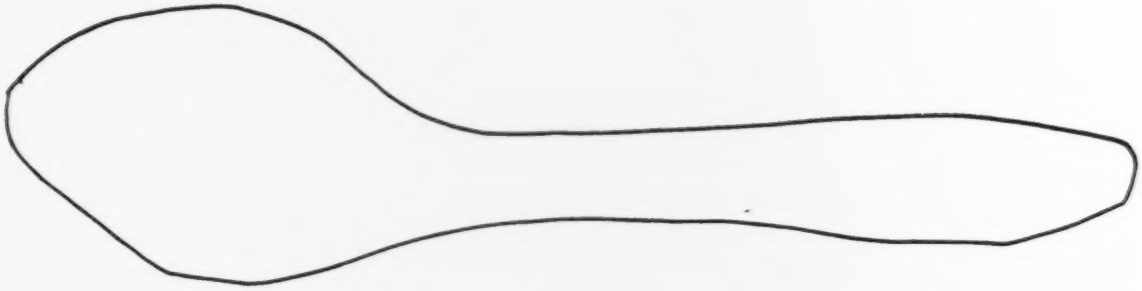


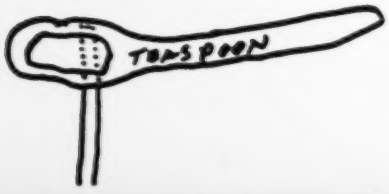


Team 1

PROP TEMPLATE #T-6

Teaspoon





Team 1

PROP TEMPLATE #T-7

Flower

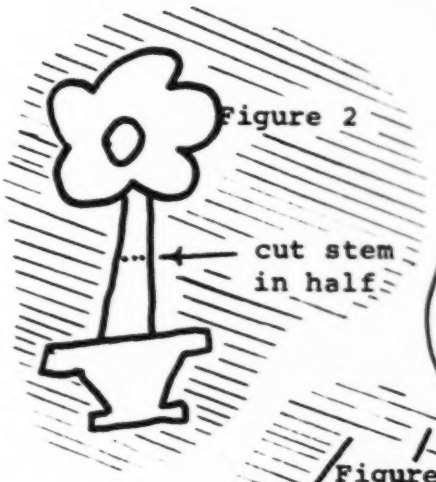


Figure 2

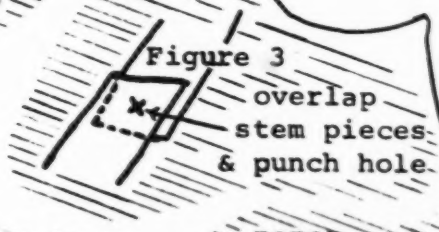
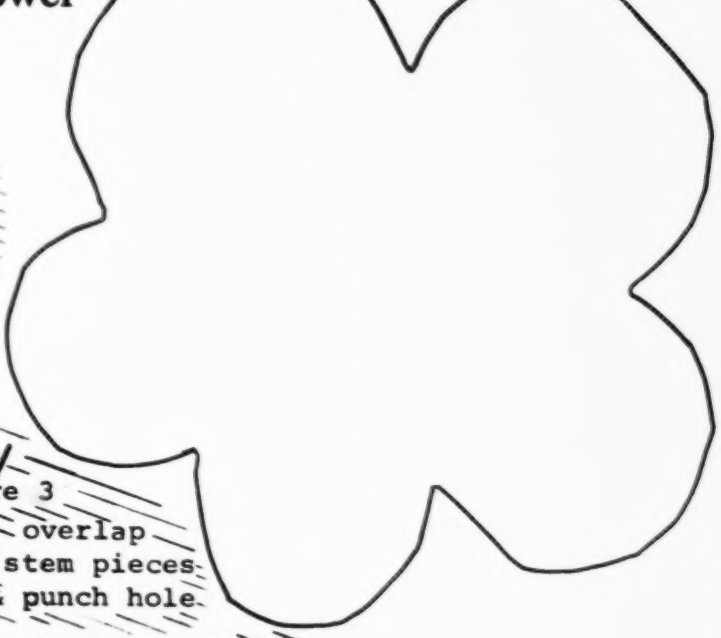


Figure 3



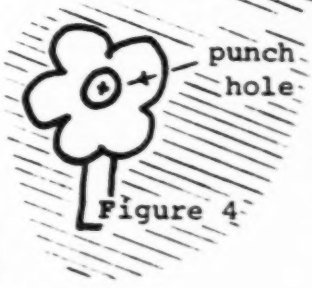


Figure 4

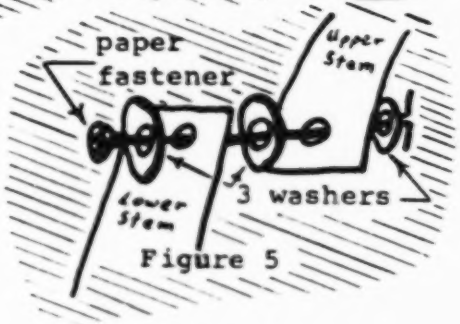
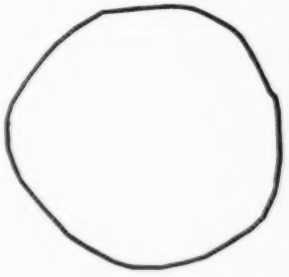


Figure 5



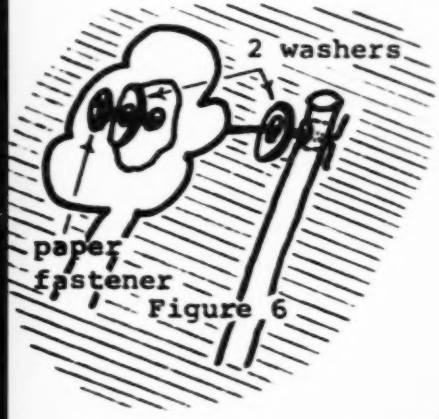
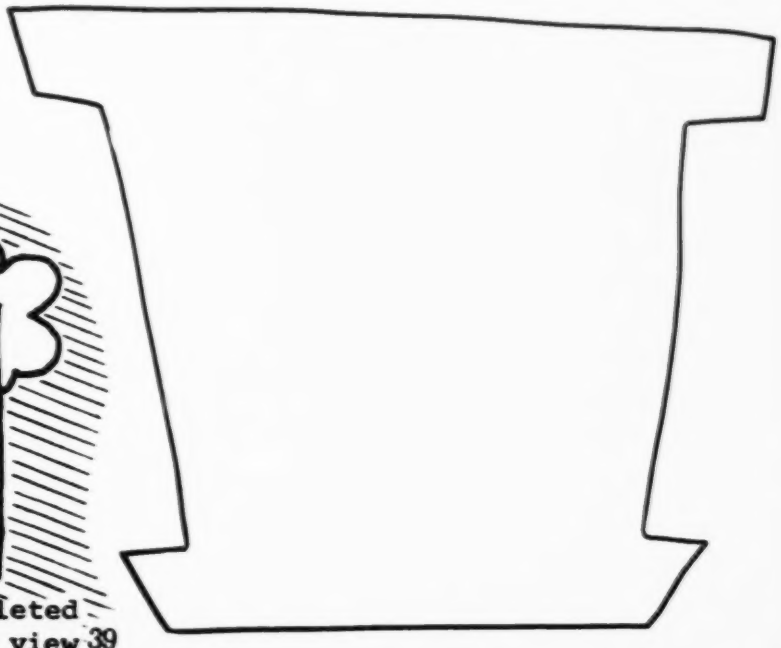


Figure 6



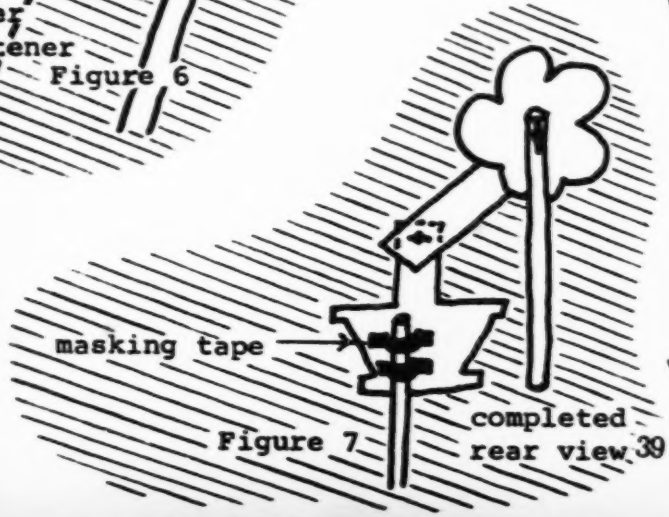


Figure 7

Team 1

PROP TEMPLATE #T-14

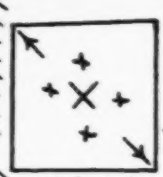
Neck Hole

Hand Hole

To make template:
Use matt knife or
exact-o-blade to
cut out Hand & Neck Holes.

With TEMPLATE in position,
mark Neck & Hand Holes
onto Body Squares.

Note: INFANT Body Square requires
a single neck hole and
four hand holes.



Hand Hole

Rotate template on neck X or 'Star,' to point arrow to opposite corner and mark the second set of hands.

Place arrow
at corner of
Body Square.

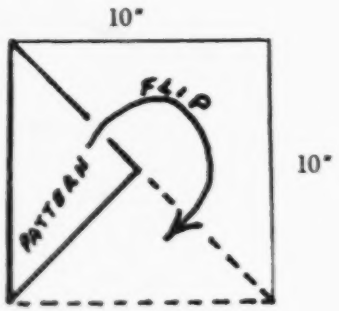
Put this edge along edge of Body Square

Cut carefully on this line.
(Discard this portion.)

INFANT SCARF PATTERN #T-16

Team 1

(Cut out
and save)



INFANT SCARF PATTERN #T-16

1. Mark diagonal on 10" × 10" fabric.
2. Cut on diagonal line.
3. Use one piece for infant scarf.

(Discard this portion)

SET-UP FOR INSA WORKSHOP

TEAM 2 41

SET-UP FOR INSA WORKSHOP — TEAM 2

1 table				
5 chairs				
newspaper covering table				
6 scissors				
3 pin cushions				
1 spool thread				
12 hand rectangles (fabric)				

TEAM TWO INSTRUCTIONS

Team 2: 4 persons + 1 adult

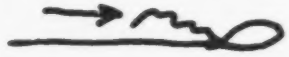
1. Cut 12 cloth rectangles from 12" × 12" sturdy white fabric, using hand pattern/template #T-15.
2. Thread needles with nylon thread (approx. 48")
3. Double thread and tie ends together in knot.
4. Fold and sew 12 hand rectangles (see template #T-15), figure 8-A)
5. Cut open end of each hand to form 4 tabs (see template #T-15, figure 8-B)
6. Turn inside out.
7. From dull side of body squares, push hands through taped hand holes.
8. Scotch tape hand tabs onto body squares (dull side).
9. Sew (through tape is fine) hand tabs to body squares.

Note: When Team 3 finishes the heads, Team 2 can then attach them to the body squares.

Attaching the Heads to the Body:

10. Cut 5 pieces of string or yarn 24" long.
11. From bright side of body square, hold finished head and insert PVC neck through neck hole so that head looks between hands.

12. Pull body square up carefully over head and invert.
13. Tie loop at end of 24" string or yarn so that short end is 4" long.

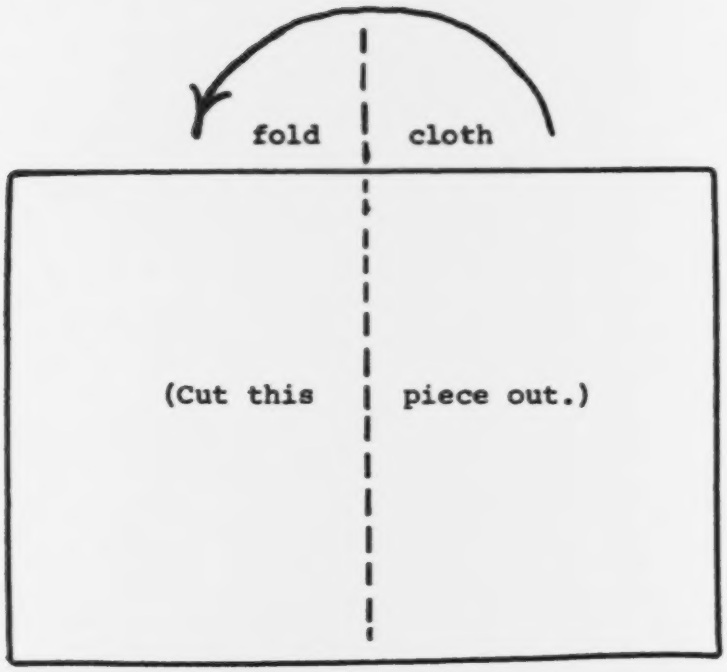


14. Put long end through small loop.

15. Place large loop over PVC and neck tabs and pull tight.
16. Wrap long end tightly around PVC and tabs until it is same length as short end.
17. Tie two ends together.
18. Glue string and knot.
19. Set aside to dry.

Team 2

Hand Pattern/Template #T-15



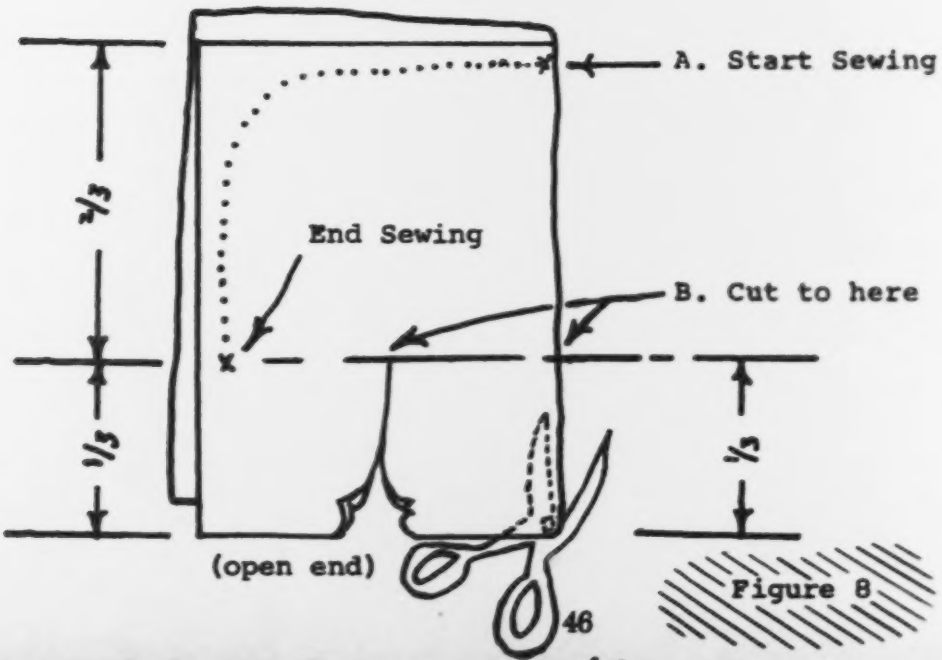
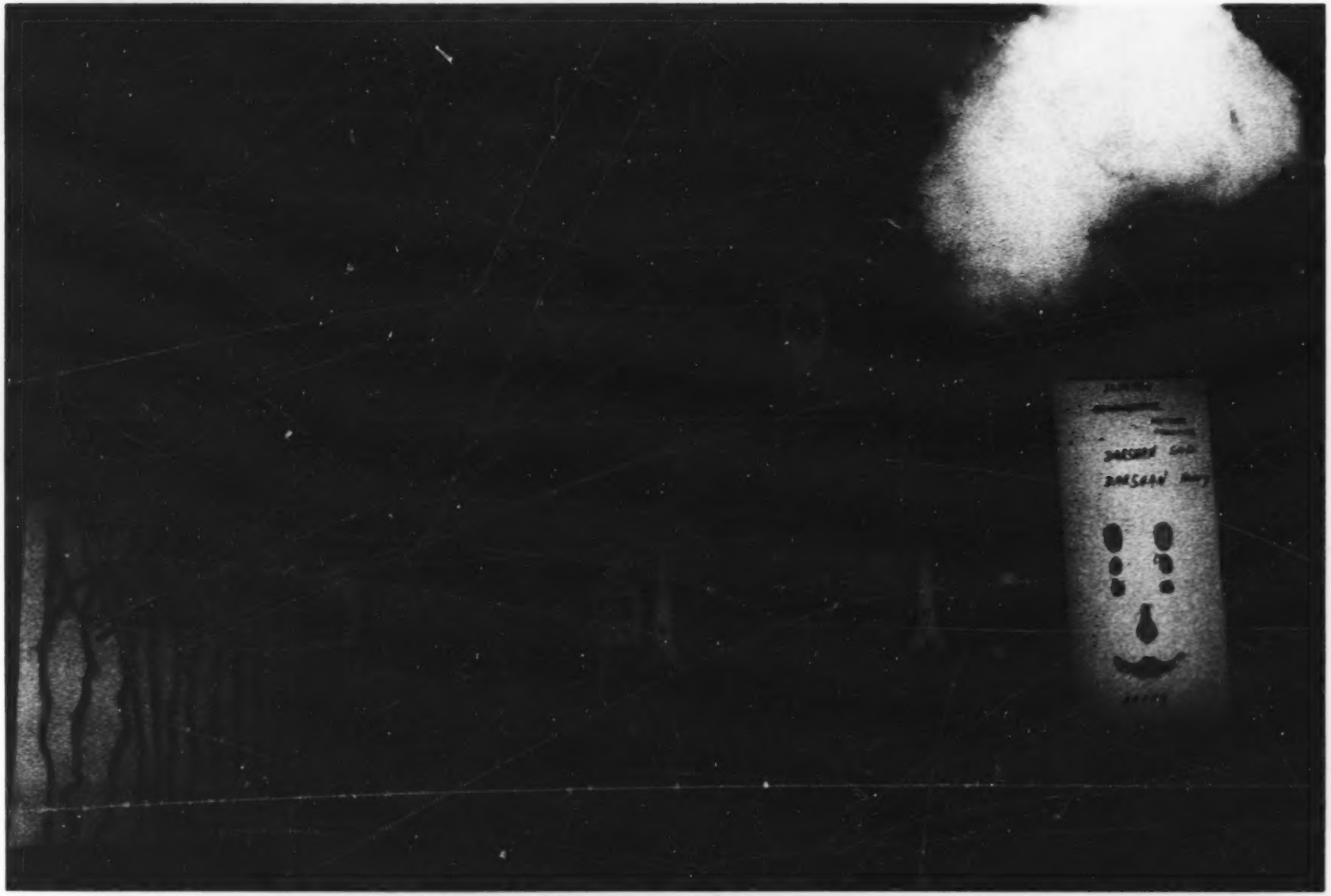


Figure 8



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SET-UP FOR INSA WORKSHOP

TEAM 3

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SET-UP FOR INSA WORKSHOP

TEAM 3

1 table				
5 chairs				
newspaper covering table				
5 white glue				
6 scissors				
3 pin cushions				
6 markers				
1 spool thread				
felt pieces, assorted colors				
6 face patterns				
(5) 2" lengths of ¾" PVC				
(5) 8" lengths of panty hose				
(10) 24" lengths of yarn with loop				
Fiber fill				

TEAM THREE INSTRUCTIONS

Team 3: 4 persons + 1 adult

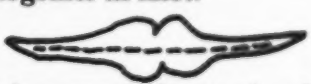
1. Cut five 8" pieces of pantyhose from leg sections. (Different shades of pantyhose will produce varied complexions for the puppet characters)
2. Cut five pieces of ¾" PVC (plastic pipe — thinwall) 2" long.
3. Cut five pieces of string or yarn 24" long. Set nearby.
4. Tie knot in one end of pantyhose and turn inside out, putting knot on the inside. (This isn't necessary if you have a foot piece.)
5. Stuff pantyhose with fiber fill to appropriate head size. (Approx. 4" diameter for adults; 3" diameter for infant.)
6. Create hole for PVC neck by poking finger through open end of pantyhose and into fiber fill.
7. Put glue on outside of PVC to **one inch** from end. (⅓ of PVC will be covered with glue.)
8. Insert glue end of PVC into finger hole in head, leaving one inch sticking out of head for neck.
9. Tie loop at end of 24" string or yarn so that short end is 4" long.

10. Put long end through small loop.

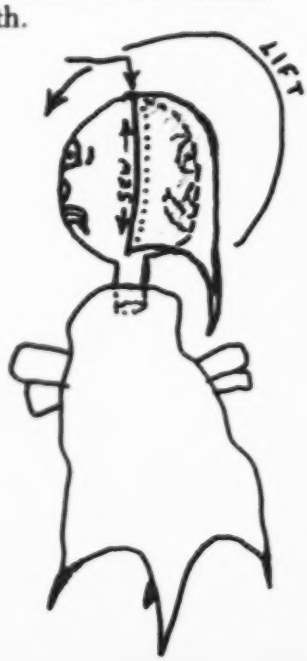
11. Pull pantyhose tightly over PVC neck.
12. Place large loop over pantyhose and PVC neck and pull tight.
13. Wrap long end tightly around neck until it is the same length as the short end.
14. Tie the two ends together tightly.
15. Apply glue to knot, string, and neck.
16. Squish glue with fingers to bond pantyhose to PVC neck.
17. Put small dots with marker on head to locate eyes, nose, and mouth.

> **Note:** The INFANT will have a face on the front **AND** back of its head — one happy/one sad — so mark **both** sides of this head with location dots.

18. Trace facial features from face templates #T-8 thru #T-13 onto felt cloth.
19. Cut out facial features.
20. Thread needles with nylon thread (approx. 48").
21. Double thread and tie ends together in knot.
22. Sew facial features to head.



23. Sew lip line across mouth.
24. Obtain hair from Team 1 and sew securely onto heads.
    NOTE: Infant does not receive hair.
25. Obtain infant scarf from Team 1.
26. Sew scarf onto infant's head.

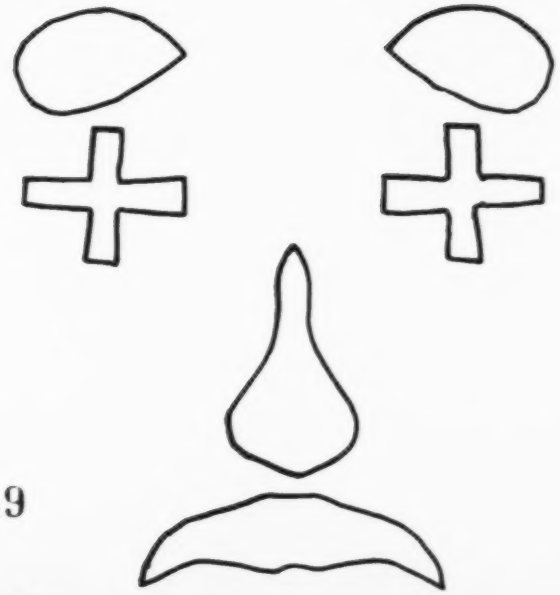


Note: By pulling the end of the scarf over the head from back to front and reversing your hand inside the puppet body, the infant changes from sad to happy.

FACE TEMPLATE #T-8 **Team 3**

Darshan

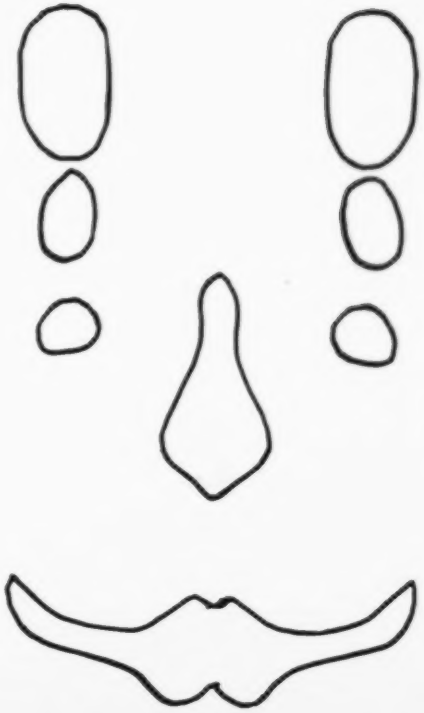
Sad



FACE TEMPLATE #T-9 **Team 3**

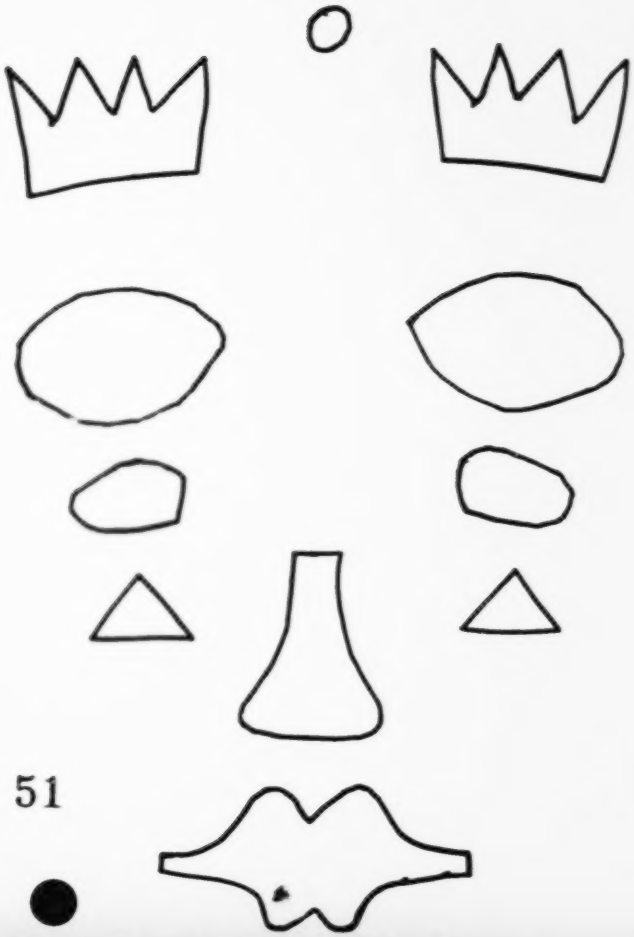
Darshan

Happy



FACE TEMPLATE #T-10 **Team 3**

Mother



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FACE TEMPLATE #T-11 **Team 3**

Sujatha

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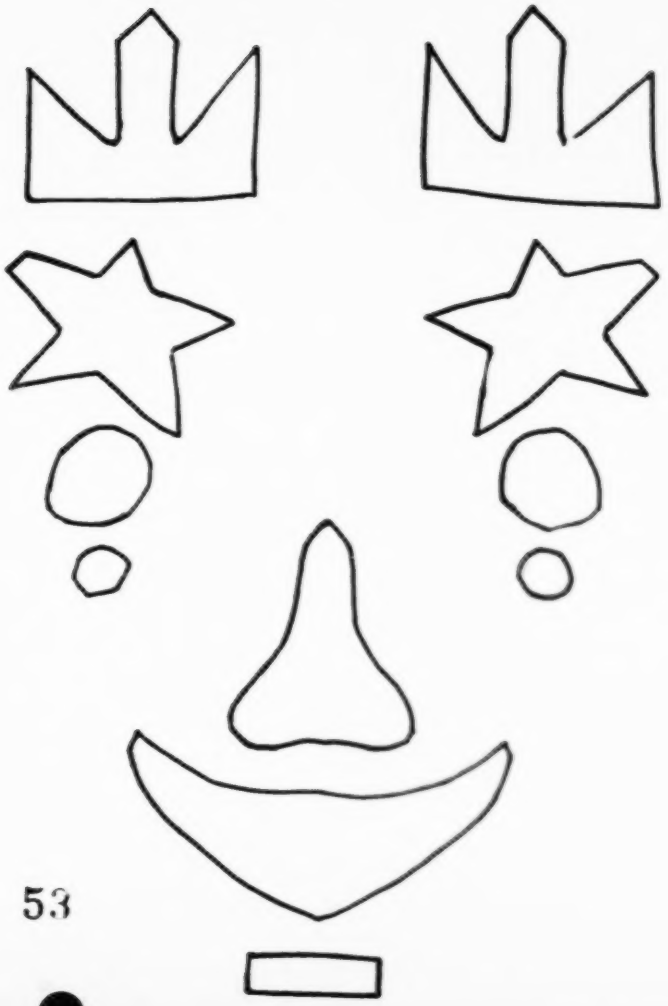
FACE TEMPLATE #T-12 **Team 3**

Man

Teacher



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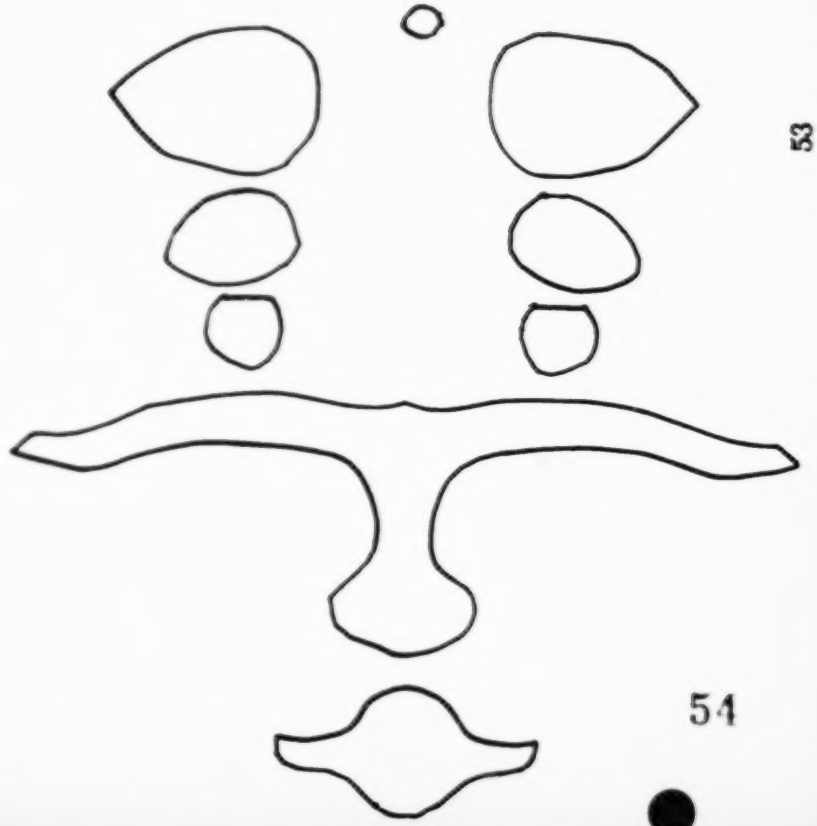
FACE TEMPLATE #T-13 **Team 3**

Grandmother

Happy



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Puppet Project

EVALUATION FORM

Please help us evaluate the puppet project. If you'll return this form to:
INSA Puppet Project, P.O. BOX 15086, ATLANTA, GA 30333,
We'll mail you a certificate of appreciation for completing the puppet project.

Group name _____

Address _____

Phone No. (_____) _____ No. of puppet makers _____

Ages _____ No. of adults who helped _____

1. How would you rate the puppet project?

____excellent ____good ____fair ____poor ____unacceptable

2. Did you feel the project was worth the time, effort, and money spent?

____Yes ____No

3. Were the instructions clear and easy to follow in the:

Manual ____Yes ____No

Video ____Yes ____No

If you used the videotape, please comment on its effectiveness:

_____

_____

4. Would you recommend this project to someone else?

____Yes ____No

5. Did you perform the play?_____ For whom? _____

6. How many sets of puppets did you make? _____

7. Mailed to: _____Girl Guides/India _____INSA/India Date: _____

8. Is there anything else you'd like to tell us about the project?

_____

_____

_____

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